



FIDELIO

Oper in zwei Akten von Ludwig van Beethoven

Conducted by **Andreas Wolf**, Directed by **Jay Scheib**, Scenic Design by **Andrew Lieberman**, Costumes by **Ellen Hoffmann**

Choreinstudierung **Jaume Miranda**; Don Fernando **Guido Baehr/Stefan Röttig** – Don Pizarro **Olafur Sigurdarson** – Florestan **Algirdas Drevinskas/Robert Künzli/Hans-Georg Priese** – Leonore **Claudia Iten** – Rocco **Hirsosshi Matsui / Jiří Sulženko** – Marzelline **Sofia Fomina /Elizabeth Wiles** Jaquino **Algirdas Drevinskas/ Jevgenij Taruntsov**

Saarlaendisches Staatstheater, Saarbrücken, Germany

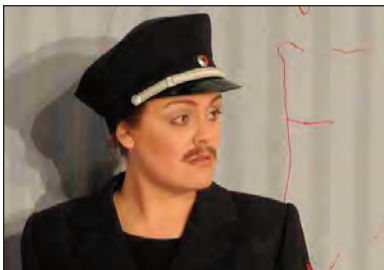
Premiere: 29 January 2011



FIDELIO

Nur eine einzige Oper hat Ludwig van Beethoven geschrieben. Diese jedoch ist ein Repertoire-Klassiker: »Fidelio«, die Geschichte einer spektakulären Gefangenenbefreiung aus der Zeit der Französischen Revolution. Beethoven arbeitete von 1805 bis 1814 in verschiedenen Versionen an diesem französischen Stoff aus dem Genre der »Rettungsoper«. Er stützte sich dabei auf »Léonore« von Pierre Gaveaux (1798).

Unter dem Namen »Fidelio« arbeitet Leonore in Männerkleidung in einem Gefängnis, um dort nach ihrem vermissten Mann Florestan zu suchen. Ihr grausamer Verdacht bewahrheitet sich: Der namenlose Privatgefangene des Gouverneurs, zu dem niemand anderes als der Gefängnisdirektor Rocco Zugang hat, ist Florestan. Es gelingt Leonore, zu ihm vorzudringen und ihn im letzten Moment vor einem Anschlag des Gouverneurs zu bewahren, der bei einer Inspektion des Ministers die Entdeckung des Gefangenen fürchtet. Die Machenschaften des Gouverneurs werden schließlich aufgedeckt.





Mikeah Ernest Jennings photographed by Carrie Mae Weems as George

BELLONA ***DESTROYER OF CITIES***

Adapted and Directed by Jay Scheib

based on Samuel R. Delany's science fiction novel, *Dahlgren*

Performances History

Initially developed at the Mozarteum Institute for Acting and Directing in Salzburg Austria under the title *Bellona, Zerstörer der Städte*. *Bellona Destroyer of Cities* was subsequently developed in New York with three public workshop presentations: The Kitchen, August, 09; Prelude Festival, at the Segal Theater Center October 09; at the Performing Garage in November 09.

World Premiere, The Kitchen, April 1, 2010

Bellona Destroyer of Cities is slated to perform at Maison des Artes, Creteil (Paris) France in March of 2011 followed by a run at the Institute of Contemporary Art, Boston in May 2011



Bellona, Destroyer of Cities

Featuring **Sarita Choudhury**, **Caleb Hammond**, **Mikeah Ernest Jennings**, **Jon Morris**, **Tanya Selvaratnam**, **April Sweeney**, **Natalie Thomas**, and Scenic Design by **Peter Ksander**; Costumes by **Oana Botez-Ban**; Sound Design by **Catherine McCurry**; Lighting by **Miranda Hardy**; Video and Photography by **Carrie Mae Weems** and **Jay Scheib** with **Josh Higgason**; Assistant Director: **Laine Rettmer**; Tour Producer – **Ark-type/Thomas O. Kriegsmann**; Produced by **Tanya Selvaratnam**; Written and Directed by **Jay Scheib** after the novel by **Samuel R. Delany**.

Mixing multimedia with deadpan-cool (and very sexy) actors, Scheib is forging new ways of seeing drama.
- *Time Out New York*, "The Best New York Theater Directors," March 2009





Bellona, Destroyer of Cities

"[Untitled Mars] won a 2008 Obie for scenic design, and 'Bellona' might also be a contender. Peter Ksander has constructed a vertical, multichambered complex [an apartment building? a city? a mind?], creating a sense of ruined lives stacked one on top of the next. The structure's dingy architecture alternately frames and conceals its feral inhabitants' erotic, violent actions, which swirl around an enigmatic newcomer, Kid... What an engrossing world Mr. Scheib and his fine ensemble have created... it doesn't loosen its grip."

- The New York Times

"Scheib (who also went sci-fi with 2008's Untitled Mars) has his own immutable laws to ground us: his customarily elegant use of live video, a grimy aesthetic indebted to Cassavetes, and a sprung-rhythm acting style... a passport to a thoroughly convincing alternate world—one that seems to weirdly overlay our vision even as we stumble outside onto the suddenly unfamiliar concrete of far west 19th Street."

- Time Out New York





A HOUSE IN BALI

Opera by Evan Ziporyn, Directed by Jay Scheib

Collaborators

Starring Peter Tantsits, Nyoman Triyana Usadhi, Kadek Dewi Aryani, Nyoman Catra, Anne Harley, Timur Bekbosunov, Desak Made Suarti Laksmi, with The Bang on a Can All-Stars and Gamelan Salukat directed by Dewa Ketut Alit; Sound design by Andy Cotton, Stage design by Sara Brown, Lighting design by Peter Ksander, Costume design by Oana Botez-Ban, Video design by Jay Scheib and AKA, Assistant director Laine Rettmer, Conducted by Evan Ziporyn, Produced by Kenny Savelson and Bang on a Can, and Directed by Jay Scheib

Brooklyn Academy of Music, Next Wave Festival Fall, 2010

Performances History

A House in Bali was workshopped in Ubud, Bali under the direction of Anne Harley and recieved it's American Premiere under the direction of Jay Scheib, September 2009 at Zellerbach Hall, Cal Performances, Berkeley CA. It was then further work on the production resulted in a presentation in October 2010 at the Cutler Majestic Theater in Boston followed by a run as part of the Next Wave Festival, Brooklyn Academy of Music.



A House in Bali

A House in Bali is a new opera by Evan Ziporyn with libretto by Paul Schick based on a memoir by Colin McPhee. It traces the roots of the west's century-long infatuation with Bali, through the true story of three westerners - composer Colin McPhee, anthropologist Margaret Mead, and artist Walter Spies - during their 1930s sojourn in Bali. This stunning, multi-media spectacle brings together the finest ensembles of east and west: a 16-piece Balinese gamelan directed by the dynamic Dewa Ketut Alit, the Bang on a Can All-Stars, Balinese choreography by the enchanting Kadek Dewi Aryani, wayang shadow puppets, and high-tech projections converge, pushing all boundaries of theatrical innovation.





Puntila und Sein Knecht Matti

Directed by Jay Scheib, Designed by Susanne Hiller

Stadt Theater Augsburg, Augsburg Germany, Premiere January 2010

Collaborators

Puntila, Gutsbesitzer: **Klaus Müller**; Eva Puntila, seine Tochter: **Christine Diensberg**; Matti, sein Chauffeur: **Toomas Täht**; Der Attaché: **Tjark Bernau**; Der Richter: **Eberhard Peiker**; Der Probst: **Anton Koelbl**; Fina: **Ute Fiedler**; Das Apothekerfräulein: **Samantha Richter**; Das Kuhmädchen: **Olga Nasfeter**; Die Telefonistin: **Elna Lindgens**; Bühne und Kostüme: **Susanne Hiller**; Dramaturgie: **Roland Marzinowski und Markus Trabus**; Inszenierung: **Jay Scheib**

PREMIERE: 15.01.2010



Bertolt Brecht

Herr Puntila und sein Knecht Matti

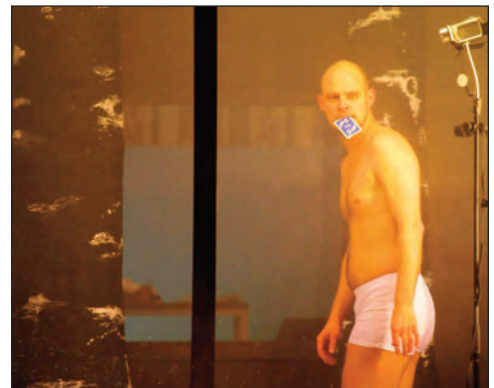
Die von Brecht als Volksstück bezeichnete Komödie entstand 1940 im finnischen Exil in Zusammenarbeit mit Margarete Steffin und der Schriftstellerin Hella Wuolijoki, auf welche die Grundidee des Stücks zurückgeht. Herr Puntila und sein Knecht Matti wurde im Juni 1948 in Zürich uraufgeführt. Im folgenden Jahr stellte sich das neu gegründete Berliner Ensemble mit einer überarbeiteten Inszenierung der Öffentlichkeit vor. Es war das erste Stück Brechts, das nach seiner Rückkehr aus dem Exil in der Regie des Autors in Deutschland zu sehen war.

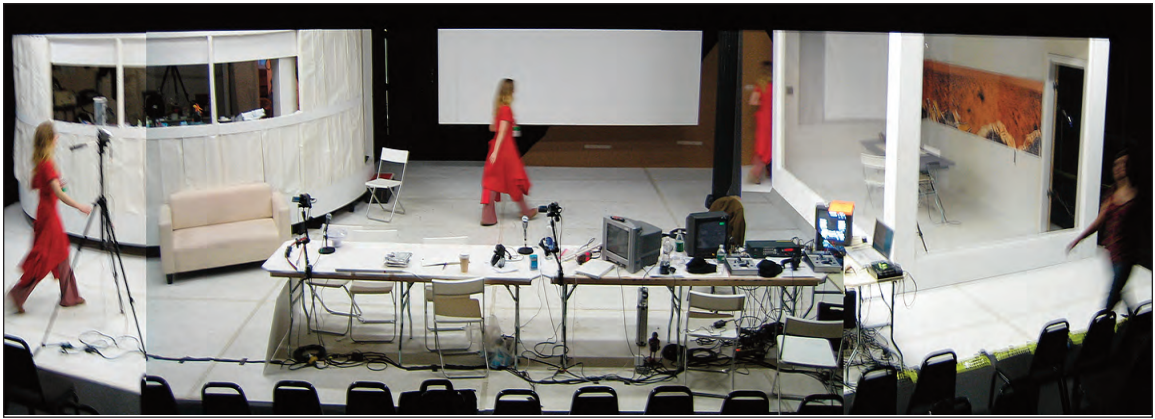




Bertolt Brecht

Herr Puntila und sein Knecht Matti





UNTITLED MARS

(This Title May Change)

Adapted and Directed by Jay Scheib

Inspired by the writings of Philip K Dick, Stanislaw Lem, Kurd Lasewitz, and various transcripts from simulation exercises at the Mars Desert Research Station in Utah.

Performances History

Untitled Mars began as a studio project with students at Massachusetts Institute of Technology. The first presentation of the work was October 5, 2007 at the MIT 360 Space, MIT Museum, 265 Massachusetts Ave, Cambridge. The U.S. Premiere was in April 2008 at Performance Space 122 in New York City. The European Premiere was in November 2008 at the National Theater, Budapest Hungary. *Untitled Mars* is the first part in a trilogy of works under the banner Simulated Cities / Simulated Systems. Part 2 of the Trilogy, *Bellona, Destroyer of Cities*, will premiere in March 2010 at The Kitchen in New York City.

Collaborators

With Performances by **Karl Allen, Dorka Gryllus, Caleb Hammond, László Keszég, Tanya Selvaratnam, April Sweeney, Natalie Thomas, Balázs Vajna** with special on-camera appearances by **Waris Ahluwalia, Phillip Cunio, Kofi Hope-Gund, Henrik Hargitai, Zahra Khan, and Dr. Robert Zubrin**, Scenic Design by **Peter Ksander**, Lighting Design by **Miranda Hardy**, Costume Design by **Oana Botez-Ban**, Sound Design by **Catherine McCurry**, Video Design by **Balázs Vajna** and **Miklos Buk**, Dramaturg/Hungarian Coordinator **Anna Lengyel**, Assistant Director **Laine Rettmer**, additional Video Design and Direction by **Jay Scheib**

2008 OBIE Award for Best Scenic Design



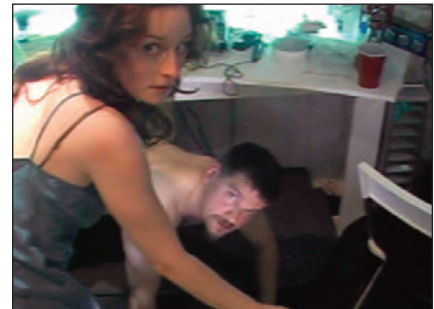
UNTITLED MARS

Untitled Mars (This Title May Change) premiered at Performance Space 122 in New York in April 2008 and in Europe at the National Theater in Budapest in November 2008. While developing Untitled Mars at MIT, I sought out collaborations with research scientists, graduate students, and faculty from the Aerospace, Astronautics and Anthropology Departments. This resulted in relationships with a variety of space visionaries and space anthropologists from organizations such as MIT, The Mars Society, Space X, and NASA. Using both live and filmed interviews with Robert Zubrin, Zahra Kahn, and Henrik Hargitai, the resulting production was a part documentary, part science fiction performance about establishing a society on Mars. With footage shot at the Mars Desert Research Station in Utah and staged re-enactments of Mars simulations, Untitled Mars became an antic story of what might happen should humans actually manage to establish themselves on the Red Planet.

Jay Scheib's antic play—half lab-rat experiment and half sex farce — devolves into an orgy of greed, lust, and insanity — the over-all effect is one of happy disorientation.
Michael Schulman - The New Yorker

Using live video feeds and editing software to create the illusion of walking on the Martian surface, Scheib masterfully blends high-tech effects with his performers, who wrestle and simulate sex with gusto... this laid-back orchestrator of multimedia installations surrounds himself with strikingly attractive actors and sexy technology.
David Cote - Time Out New York

What a pleasure to encounter an artist like Scheib, with so many ideas and so many means of presenting them... In a video clip, Dr. Zubrin insists: "We have to go to Mars simply because it's there." If Scheib's leading, we just might go along for the ride.
Alexis Soloski - The Village voice





ADDICTED TO BAD IDEAS

Peter Lorre's Twentieth Century

Conceived by the World Inferno Friendship Society and Jay Scheib

A live cinema evening of songs and scenes, Produced by **ArKtype / Thomas Kriegsmann**,

Performances History

Addicted to Bad Ideas was created with a commission and residency from Peak Performances @ Montclair, Montclair, NJ, Jedediah Wheeler, Executive Director. World Premiere: Philadelphia Live Art Festival, September 2007, Noorderzon Performing Arts Festival, Netherlands, August 2008, Kasser Theater/Peak Performances, Montclair, NJ, September 2008, Under the Radar Festival / Public Theater, NYC, January 2009, Spoleto Festival, Charleston S.C., May 2009, Luminato Festival, Toronto, Ontario, June 2009, Helsinki Festival, August 2009.

Collaborators

Music and Lyrics by World/Inferno Friendship Society; Jack Terricloth - Vocals; Sandra Malak - Bass/Vocals; Lucky Strano - Guitar; Peter Hess - Tenor Saxophone; Ken Thomson - Baritone Saxophone; Raja Najib Azar - Piano; Maura Corrigan - Alto Saxophone; and Brian Viglione - Drums; Additional Text by Jay Scheib; Lighting Design by Caleb Wertenbaker; Video Design by Jay Scheib & Keith Skretch with Naomi White; Assistant Director Caleb Hammond; Production Manager Caleb Wertenbaker; Company / Band Manager Greg Daly, Produced by ArKtype / Thomas O. Kriegsmann, Co-Conceived and Directed by Jay Scheib



What's to like? The live show, with music composed and performed by the seven-piece band World/Inferno Friendship Society, was a wholly unexpected thing, a phenomenon. How to describe it? Imagine a cross between the Rocky Horror Picture Show, Cabaret, the Moth, an episode of Biography and a bruising 1979 gig by The Clash. You can't? Well, I couldn't either until I saw it unfold. It turns out to be a profound, thrilling ride through the last century's tragicomic confluence of cultural gen-

res. Here, it matters that culture and entertainment, tragedy and fun, are confused. That's the whole point. -

Melik Kaylan, *Forbes*

A terrific, loud, rock-and-roll romp replete with a charismatic rendering of the famous German-born actor (Lorre) by frontman Jack Terricloth. It was a courageous and inspired addition to the Spoleto menu.

- Adam Parker, *The Post and Courier*, Charleston, SC





KOMMANDER KOBAYASHI

**Direction, Choreography and Media Design by
Jay Scheib - Conducted by Jonathan Kaell**

**Science Fiction opera saga in five acts from the Novoflot series, composed
by MORITZ EGGERT, ALEKSANDRA GRYKA, RICARDAS KABELIS, JUHA
KOSKINEN and HELMUT OEHRING**

Performances History

Kommander Kobayashi premiered at the Saarlandisches Staatstheater Saarbruecken, June 2007 in Saarbruecken, Germany.



KOMMANDER KOBAYASHI

Science Fiction opera saga from Novoflot, composed by **MORITZ EGGERT, ALEKSANDRA GRYKA, RICARDAS KABELIS, JUHA KOSKINEN, HELMUT OEHRING** conducted by **Jonathan Kaell**, with performances by: **Judith Braun, Otto Daubner, Ljiljana Glisic, Malaika Ledig, Elisabeth 'Cat' Monzel** und **Michael Müller** with: Stage and Costume Designer **Constanze Fischbeck** Assistant Director **Sebastian Welker**, Dramaturg **Berthold Schneider**, Sound Design by **Walter Maurer**, Light by **Thomas Ralph**, Video Design **Jay Scheib**, Assistant Design **Ines Alda**, Stage Manager **Guido Kraemer**, , direction and choreography by **Jay Scheib**





All Good Everything Good

Adapted, Directed and Designed by Jay Scheib

From Shakespeare's *All's Well that Ends Well*; a choreographic work for solo performer with guitar
original songs composed and performed by Margareth Kammerer

Performances History

All Good Everything Good premiered as a performance installation at Raum (Space) Bologna in November of 2006. American Premiere: Clifford Gallery, Colgate University, Hamilton, New York, March 2008.



Margareth-Hamlet

Adapted, Directed and Designed by Jay Scheib

From Shakespeare's *Hamlet*; a choreographic work for solo performer with guitar original songs composed and performed by Margareth Kammerer

Performances History

Hamlet premiered as a performance installation at Schwedterstrasse 12, Berlin, Spring 2003. American Premiere: Clifford Gallery, Colgate University, Hamilton, New York, March 2008.



THIS PLACE IS A DESERT

Adapted and Directed by Jay Scheib

A live cinema performance work inspired by the films of Michelangelo Antonioni

Performances History

Inspired by the work of Italian modernist filmmaker Michelangelo Antonioni *This Place is a Desert* began as a studio project in collaboration with the Kretakor ensemble in Budapest. A production-prototype was made in residence at Massachusetts Institute of Technology, with generous support from the MIT Wade Fund Award, MIT Music and Theater Arts, and MIT Council for the Arts and a workshop with the Kretakor Ensemble in Budapest. In October of 2005 *This Place is a Desert* was prototyped at MIT and previewed to much acclaim at the PRELUDE FESTIVAL, New York City. World Premiere, March 22, 2007 ICA Boston; New York Premier: January 9, 2008, Under the Radar Festival / New York Public Theater.

Collaborators

With performances by **Sarita Choudhury, Caleb Hammond, Thomas Keating,* Aimee Phelan-Deconinck, Jorge Rubio, Eric Dean Scott, Tanya Selvaratnam, and April Sweeney**, Scenic and Lighting Design by **Peter Ksander** - Video Design **Jay Scheib**, additional Video Design **Leah Gelpe** - Costumes by **Oana Botez-Ban** - Sound Design Leah Gelpe and Catherine McCurry - Camera Operator **Karl Allen** - Stage Managed by - Assistant Director **Kenneth Roraback** - Text and Direction by **Jay Scheib**



Parody +/- Ecology

If I could show anything I wanted to show I would show an ecology of the entire world. I would show living breathing human beings interacting with one another and with their environment. A WHOLE ECOLOGY OF HUMAN EXISTENCE CUTTING AGAINST THE GRAIN AND HOLDING TIGHT TO THE RAIL, NOT LETTING GO, NOT DYING OUT.

This is a play about a woman who wants to disappear into the landscape but settles for an affair. It doesn't help. It makes her feel worse. In a way this play is about wanting to feel worse—a motion-portrait parody of human loves and human emotions increasingly diminished.

Four couples demolishing each other in a last ditch effort to save themselves from their profoundly irreversible decisions, from their pitiless-

ness, from their loneliness, from their despair.

The play that we are performing is not based on any one film but takes the entire oeuvre of this man's contribution to the world of ideas and images as multiple points of departure. Our story rushes off and we chase after it, to Chernobyl, to Three Mile Island, to Tokaimura. We have tried to make a world in which PEOPLE HAVE TO INTERACT WITH PEOPLE, LAUGH AND MAKE LOVE, HURT EACH OTHER, AND FIGHT WITH PILLOWS.

I guess that, either we are ugly people, and we deserve the world that we live in, or something is wrong in us, and the world in which we live is merely symptomatic of a deeper anxiety. This place is a Desert.

Jay Scheib, Boston 2007

Institute of Contemporary Art





THIS PLACE IS A DESERT

About the play

Inspired by the work of Italian modernist filmmaker Michelangelo Antonioni, and aimed at a generation raised in the language of cinema. The audience views this portrait of human love gone increasingly wrong in fragments—through windows, reflected in mirrors, and through partially-drawn curtains. The action is projected live onto a wide screen above the stage architecture. A lone cinematographer moves through the set providing a live cinema study of four lovers destroying each other in an attempt to defy their impenetrable loneliness. The goal of situating the action within these partial-view rooms is, on one hand, a practical consideration—we use

cameras to see up close, to see around corners, and to mediate our experience of Reality by amplifying what can only partially be seen. With the camera we differentiate between Real and Realistic and try to photograph our condition. To paraphrase Antonioni; either we are ugly people and we deserve the world that we live in, or something is wrong in us, and the world in which we live is merely symptomatic of a deeper ugliness. *This Place is a Desert* is a motion-portrait, a tool for understanding Reality—or in any case, this reality—partially seen and partially screened. +/- Parody.

